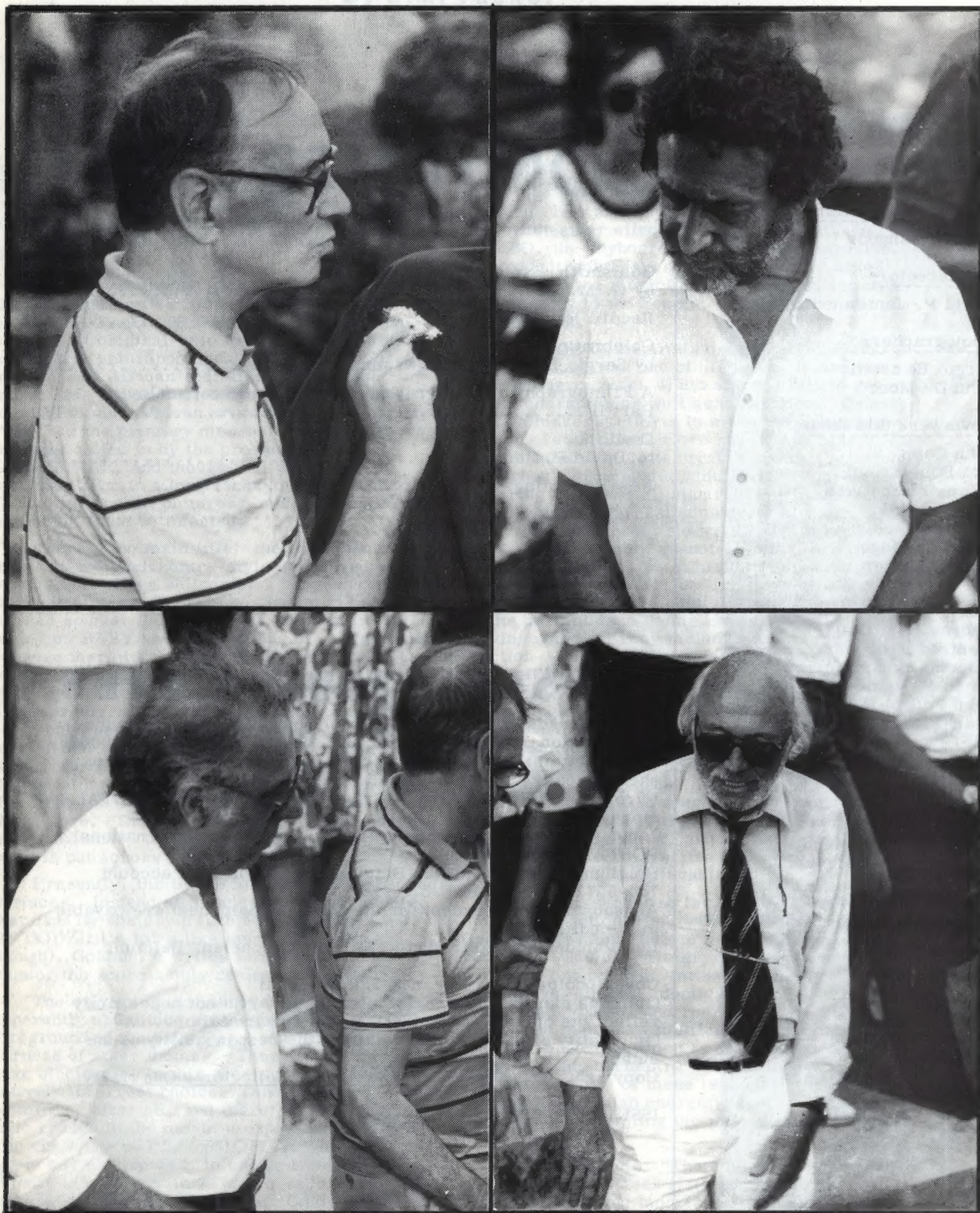




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The Collector's Quarterly

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Goldsmith Explored

by G.M. Tucker

Interesting how many one-word titles Jerry Goldsmith's name has been affiliated with recently; in fact, all his assignments in the last year. GREMLINS, SUPERGIRL, RUNAWAY, LEGEND, and now BABY, RAMBO and EXPLORERS.

BABY, yet another in a line of PG-rated Disney films, was a limp and clichéd cross between E.T. and THE LAND UNKNOWN (no bastions of originality in themselves), featuring a family of anthropomorphized dinosaurs preyed upon by evil African socialists and British scientists, and protected by good American naturalists and African primitives. The family "baby" is the primary dinosaur. Goldsmith was no doubt called in by the producers, late of UNDER FIRE, and though it is just another mediocre film in a long string of mediocre Goldsmith-scored pictures, he does not allow his music to be so infected.

There is no main title; the first piece of music is a big adventure-style cut played over scenes following a helicopter's progress into Darkest Africa. There's no reason to be so worked up over the flight, but Goldsmith's policy on BABY seems to be one of exaggeration; because there is nothing exciting on screen, he makes you think there is. He uses the same trick again later on, when the dinosaurs are discovered grazing. It's a simple scene which could have been just as well-served by a quiet piece filled with the wonder of discovery (even if dinosaur movies are passé), but Goldsmith again takes the adventure-movie stand, making the scene the only remotely rousing moment in the picture. Though the discovery is no surprise to the audience, it is to the characters, and that point is put across perfectly.

Presently, the theme for the baby brontosaurus surfaces. Instead of the cutesy-kiddie muddle that usually comes up (see Masaru Sato's SON OF GODZILLA for a like theme that works, though), Goldsmith writes wonderfully innocent music, the score's only really unusual touch.

The only thing that annoys is the use of the apparently ubiquitous synthesizer, put in the foreground of the baby theme and snarling around corners of other themes. There is no reason to have electronics in this score; in fact, it is an actively incorrect choice. Dinosaurs are primitive, after all, and there's nothing modernistic enough in the movie to rate such tonalities. The challenge of PLANET OF THE APES was not to use electronics, to use conventional objects in unconventional ways, underlining the picture's essential barbarism. Goldsmith should

have done the same thing in BABY, but it's easier to use the Yamaha instead.

This is a minor point in BABY, since only one synthesizer effect is obviously used. In RAMBO, the keyboards are instantly intrusive. The soundtrack (Varese Sarabande STV 81246) contains all the music in the movie, filling both sides nearly to the center. This is a benefit and a curse both.

I thought Goldsmith's original 1982 FIRST BLOOD score was one of his best. It was his first movie in years which allowed him to get inside a character as well as a situation. Despite the filmmakers' efforts to make the Sylvester Stallone veteran look more heroic and less psychopathic, the latter trait was most apparent throughout. Scriptwise, the Rambo character's suffering wasn't at all apparent until the final scene, which I at least consider a stunner. The score told a different story. There were three basic ideas: (1) the six-note synthesizer rhythm used when Rambo was at his most disturbed, (2) the heroic main theme used at key antisocial moments, and (3) the painfully lonely variation on the heroic main theme, a cluster of trumpets playing some faraway melody, underlining Rambo's function within the film as a victim. The score featured some of his best action cues ever, especially "Over the Cliff", featuring Rambo destroying a helicopter with a well-thrown pebble. The album was also one of the few to really benefit from Goldsmith's creative cue-mixing; the progression of music on the album, relentlessly mounting, leading to the magnificent, unused End Title. Even the title song had an effective niche in album and film. Jerry Goldsmith's music told what the script did not, and perhaps should not have done; its introspective moments made the violent ones more believable.

The first sequel so far, RAMBO, is much more of an action film, with the result that Jerry Goldsmith's music has to be as bombastic as the pictures. The old primary ideas are resurrected with only one change: the synthesizer riff is more percussive, like the identical notes used for the RUNAWAY villain, and really less effective. There are many new motifs, some introduced in the "Main Title", which is at times so electronics-heavy that the orchestra sounds lined with teflon. The more heroic of these is used in the best cut, "Preparations", an energetic piece tightly portraying Rambo assembling the weapons he will carry into Vietnam.

The next 2 cuts, "The Jump" and "The Snake", assure the soundtrack listener that bombast lives. There are isolated moments of interest, but the

first quiet piece, "Stories", is a major relief. On film, this bit points up how audiences respond to the nuances of professionally-done scores. After some pretty movements with a slight oriental flavor, the Vietnamese girl asks Rambo, "What brings you luck?" and he caresses his latest knife while the psycho-riff makes an ominous appearance. The audience invariably laughs. The cut also introduces Goldsmith's beautiful villain motif, which later is associated with the huge Russian helicopter: growling brass, this time leading into yet another (but admittedly good) electronic assortment of notes.

"The Cage" begins with the sad Rambo-alone trumpets to describe the plight of the American prisoners, leading into some capable suspense music replete with Oriental percussion. "Betrayed" closes the first side with some smashing slow action music, especially well-played by the National Philharmonic, which is by now every bit Goldsmith's filmusic orchestra as the London Symphony is Williams'.

Side two begins with Frank Stallone's dismissable "Peace in Our Life", which doesn't compare with "It's a Long Road" from the first film. Then comes "Escape from Torture", an undistinguished chase cut, and "Ambush", during which Rambo's love interest is slain after a sensitive orchestration of Rambo's heroic theme. "Revenge" is incredible on screen, but on vinyl the proliferation of Grand Pauses and frantic chords draw too much attention to themselves. "Bowed Down", the shortest cut, is also one of the best, with menacing use of the psycho-riff and majestic use of the Russian helicopter theme. "Pilot Over" follows so quickly in the movie the pieces might as well have been run together. After some well-orchestrated but typical tension music, "Home Flight" bursts to life with the heroic theme at its most overbearing. Then more chase music, and finally a terrific conclusion to the piece with the Russian helicopter's destruction; its imminent doom is pointed up in the rhythm of the theme. The album closes with "Day by Day", which showcases the faraway trumpets again; a nice enough but unnecessary cue. I'd have preferred to hear an Alternate End Title.

Though no better as a film, RAMBO's score is not at all in FIRST BLOOD's class. This is not really Goldsmith's fault, since the character is even less rounded than before; he's merely a porter for tons of exotic icons of death. Jerry Goldsmith has written a perfectly capable action score with many exceptional moments, but there is another problem with synthesizers. There are too many of them. Sometimes they are so thick that the excellent orchestra is sludged over. Usually Goldsmith uses one electronic effect which has its own voice in the picture, as in FIRST BLOOD, UNDER FIRE and TWILIGHT ZONE; he has written one all-electronic score, the right picture at the right time, RUNAWAY. Thus I expected that EXPLORERS would bear RAMBO's digital stigma as well.

I was not looking forward to EXPLORERS for other reasons, too. The movie looked extremely inane, and being produced by Paramount, not likely to have an album. And I feared that old electronic devil would obscure Goldsmith's writing yet again. I now have the soundtrack (MCA 6148), though I haven't seen the film (it

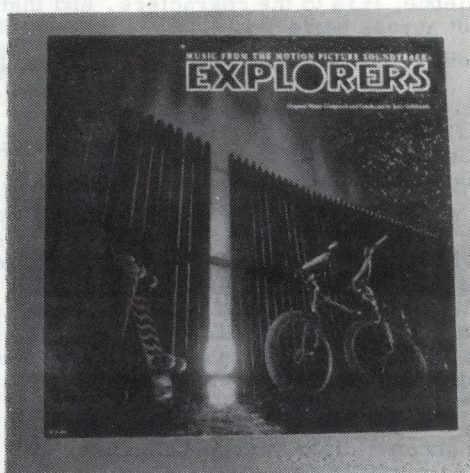
bombed). I am pleased to report that EXPLORERS is actually the best of the bunch.

There are admittedly three rock songs of little worth, but there are nine Goldsmith cues, all of them excellent. "The Construction" begins with a piano-and-synth rhythm, quickly joined by a different string-section rhythm. The cue moves fast, introducing the main theme, tapering off and mounting by turns. Not only is the technique admirable, the theme itself is wonderful, no doubt detailing the building of the spaceship by the child explorers. "Sticks and Stones" is a playful second entry, featuring again the energetic string writing that the score frequently showcases.

"No Air" features a glittering electronic chorus with the main them's string rhythm. "The Bubble" uses it again, more sparingly, lurking benignly in the background while the string rhythm converses with marimba and plucked strings. "First Flight" features a trademark of Goldsmith's, the joyous main theme reprise weaving in and out of worried but confident orchestral mutterings, building to a triumphant conclusion, then disturbingly giving way to the second rock song with insufficient pause.

The themes, familiar by now, are reworked with expected skill in "A Free Ride" and "Fast Getaway". The latter contains a different and entrancing manifestation of the alien chorus. "She Likes Me" features an unexpected new theme with the ramshackle feeling of the rag from GREMLINS. And then it's time for the last cut, "Have A Nice Trip", with a final reworking of the main theme giving way to the presumptive end title, which calls for a resurrection of most of the music that has come before.

There are many electronics, but they aren't as much of an imposition as in RAMBO, and the outer-space setting is more of an excuse than a Vietnam jungle setting. EXPLORERS and BABY (which richly deserves an album) demonstrate Goldsmith's ability to write awe-inspiring music, the stuff of fantasy. This no doubt served him in good stead when he scored LEGEND, which sounds like the kind of film which requires a score that outdoes anything like it that came before. Perhaps more than ever, Jerry Goldsmith is the man to do it. (*Variety's* September 11 issue claims that LEGEND is getting "a new, more modern score." The picture has already played in Europe with Goldsmith's music intact.)



Record Reviews

RECORD RATINGS

- ● ● excellent
- ● good
- mediocre
- * worthless

GOJIRA

Star Child K28G 7226 (Japan)

Akira Ifukube's score for the original production (made in 1954) is a milestone in Japanese film music. The score is perhaps most impressive in that it was written without Ifukube's even having seen the film; GOJIRA, and most of its sequels, were scored to the script. Nevertheless, the original GOJIRA's bleak black-and-white photography was more than complemented by Ifukube's sparsely instrumented work. One memorable sequence is carried by a single violin, with a piano keeping time obsessively in the background, pounding out a single note.

Thirty years later comes the color remake. The hues are more vivid, the effects more spectacular, but the film overall doesn't match the original. Reihiro Koroku's score, however, serves the remake every bit as well as Ifukube's served the first.

I had suspected an electronic score would be written for the new GODZILLA -- a suspicion which makes little sense in the face of the vast majority of soundtracks from Japan -- but I soon found I was wrong. The main title (longer on disc) begins with an ominous string line, which builds quickly into the oddly majestic theme associated with the big lizard throughout. To Koroku's endless credit, his score doesn't resemble Ifukube's at all. His towering motif for Godzilla makes perfect sense in the film's context. Using Ifukube's smaller orchestra would have been disaster, but Koroku avoids doing that or emulating Ifukube's style. The one exception is his military theme, which sounds not a little like the one from KING KONG VS. GODZILLA pepped up. There's also a beautifully restrained love theme, a couple of suspense and battle themes, and an end title song. This last is actually rather nice, though the lyricists made the gigantic mistake of using the saurian's name. Even for me, hearing a chorus wail "Goodbye now, Godzilla" (in English) is a bit much.

-- G. M. Tucker

PARTIR REVENIR

Editions 23: 240 644 1 (France)

Michel Legrand's Oscar in 1983 for original music to YENTL seemed well-deserved to me and seemed to signal his renewal in movie writing. He followed it with good scores to BEST FRIENDS, PAROLES ET MUSIQUE, and PARKING. The present recording of music to a Claude Lelouch film does not turn out to be a major entry in that line of succession.

PARTIR, REVENIR is certainly packaged regally enough -- two discs, one a piano rhapsody composed for the film and the other a full presentation of Rachmaninoff's 2nd Piano Concerto. Soloist Erik Berchot bangs his way through the latter and swoons through the former which, although full of interesting orchestration and a sincere romanticism, is a rather scattered essay on a single motif which never really develops but is instead strung together by numerous concerto-like clichés: solo runs and modulations.

In all, it is certainly a listenable score and recording, but unconvincing of the grandeur it purports. -- John Caps



ALFRED HITCHCOCK'S FILM MUSIC

Milan ACH 022 (France/Switzerland)

The reason this LP doesn't get top marks is that it contains only part of the scores from PSYCHO and NORTH BY NORTHWEST, originally released by Unicorn/Kanchana; more specifically, the music from the Anthony Perkins movie taken from the first side of the original Unicorn album, plus the 'Finale'; and the music from the first 4 tracks of the Cary Grant film soundtrack as released by Unicorn-Kanchana, plus "Mount Rushmore / Finale".

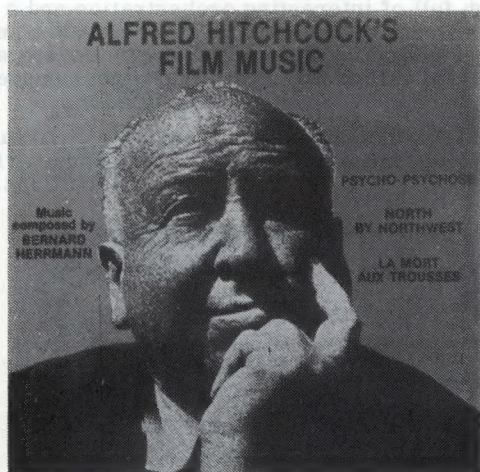
In the case of PSYCHO it doesn't bother me all that much, because the music in the movie has always seemed a bit repetitive to me in its recorded form. NORTH BY NORTHWEST however ranks as one of the best scores Herrmann has ever done for a Hitchcock picture, and should have been preserved in its entirety.

Generally speaking, an album like this has 2 advantages: as a widely distributed LP it serves

as a good introduction to Herrmann's oeuvre for the many budding film music collectors who have no immediate access to either of the original discs, and it should give them a taste for more; plus if you have the NORTH BY NORTHWEST soundtrack on Unicorn-Kanchana, it allows you to take new pleasure from this suite, the Milan pressing sounding much clearer and sharper than the original. (The suite presented here may well be the remastered, equalized and punched-up sound version destined for the Varese Sarabande CD).

While listening to the music, you can let your eye roam over the film credits reprinted on the record sleeve, which feature such oddly-named actors as Martin Landeau, Janet Leigh, John McIntire, Leo Caroll and others. The Gremlins have been at work again.

-- Luc Van de Ven



THE TWILIGHT ZONE, Vol. 5 Varese Sarabande STV 81205

This ongoing series continues to be a source of revelations for those of us who remember the "stocked" scores of other programs from the 60s and 70s. GUNSMOKE, THE FUGITIVE, THE OUTER LIMITS were all scored with cues that were originally written elsewhere -- a process called stocking. Apparently, THE TWILIGHT ZONE was one of the major sources of such cues.

Volume 5 presents four more original ZONE scores, the best of which is Fred Steiner's music for an episode called "The Passerby". We have heard these clever, brooding, sympathetic string passages in a dozen other shows without realizing they came from ZONE or from Steiner. He manipulates the sounds ingeniously, even having the players bounce their bows on the strings in combination with pizzicato so that it has almost the sound of funeral drumming. Certainly the best score I've heard by Steiner.

Also on Volume 5, a sweet, homey piece for "I Sing the Body Electric" by Nathan Van Cleave; an odd, dark, monotone score by Jerry Goldsmith for western harmonica and ensemble, called "Dust"; and a 1920s diversion by Jeff Alexander for one of the series' best episodes, "The Trouble with Templeton".

Sound is mono throughout the recording, except for the Van Cleave which the liner notes

identify as the only ZONE music to have been recorded stereophonically. -- John Caps

DEF-CON 4 Cerberus CST 0212 (U.S.A.)

I picked up this album solely on the basis of composer Chris Young's notable additional music slapped onto the American scenes of GODZILLA 1985 (née GOJIRA); imagine my surprise when I discovered that the music had actually been taken from this score.

There are two basic ideas in the score, both conveyed by rhythms: one for sharp-edged strings, depicting the space military aspect, and one seductive electronic percussion theme for the savage earth below. Despite the occasional synthesized effect, Young's score is orchestral, and strikingly professional; though I haven't seen the film, the music has a tight rein on the proceedings, not really doing anything I haven't heard before, but doing what it does with many degrees of skill. I have seen Young's name in B-movie credits for years, and from DEF-CON 4 alone I predict that one day he will go the way of James Horner; his fellow B-movie kings, Jay Chattaway and Harry Manfredini, lack Young's self-assured style.

The odd thing about the score is the derivation. There is one embarrassing cue on Side 1 that plagiarizes PLANET OF THE APES, and the instrumentation proper echoes Goldsmith, but the music sounds like James Horner's, specifically STAR TREK II; the mounting brass refrains and frantic building rhythms, as well as a hint of Horner's horrible Mr. Spock theme, all harken back to that composer's breakthrough film. Young doesn't take any real theme lines -- there aren't very apparent theme lines -- but the styles seem to match.

I do see one obstacle lying in Young's path to success, however. The album concludes with 4 cuts from an earlier work, HIGH POINT. According to Anthony Randel's questionable liner notes, it is an "action comedy". The music for HIGH POINT sounds exactly like DEF-CON 4 in orchestration and pace, yet the two films are pointedly dissimilar. With luck, Young will prove to be more flexible than this indicates.

-- G.M. Tucker

LIFEFORCE Varese Sarabande STV 81249 (U.S.A.)

Deceptively murky and strangely disturbing, this new music by Henry Mancini for the Tobe Hooper space/horror film is actually one of the composer's most single-minded scores. The whole thing has an unrelievedly tragic, almost liturgical sound which gives a very different message than most space pictures, certainly than most Mancini scores of the past.

He has written in such dark tones before in THE NIGHT VISITOR or NIGHTWINGS or certain sections of THE HAWAIIANS and again, here, he relies almost entirely on close chromatic harmonies, building up layers of sound and then letting them roll forward in a way that, at first, seems muddy and formless. But if you investigate further and let him speak on his own terms, you begin to realize the personal quality of the music and it begins to take effect on you away from the



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film: this is actually a terribly sad score and I don't know what Mancini found within this silly story of alien ships and corpses that suck the life out of their co-stars, to write so soberly. "The Discovery, Part I" is one track that best illustrates the overall theme of angst in the music. Mancini's chromatics work less well in the loud, 'action' music such as the predictable "Destiny" cues. Questionable, too, is the opening theme which seems to have strayed in from some other TV series and is never heard again.

But cuts like "Carlson's Story" or "The Girl in the Raincoat" have a genuine emotional shape, despite the absence of traditional tonal progression. That's his biggest accomplishment here, in his first space score: that he has retained a personal, emotional quality even in such free-floating, illusive music. It stays chromatic, too; no huge love song intrudes: even the last loud "adventure" chord contains one diatonic note that keeps it from resolving completely. The sound of the London Symphony Orchestra is expansive and a digital recording helps the ear find its way through the thick orchestration and emerge a bit puzzled, dissatisfied, but intrigued. -- John Caps

THE BRIDE

Varese Sarabande STV 81254 (U.S.A.)

I love this score!!!

This underrated remake of James Whale's **THE BRIDE OF FRANKENSTEIN** avoids the horror aspects of the tale and concentrates on the romantic possibilities. Thus, the dark intensity of Franz Waxman's superlative score to the 1935 film is abandoned for Maurice Jarre's lush over-the-top romanticism.

Side one opens with "The Bride" theme which dominates the score. The Ondes Martenot tenderly opens the band before a violin warms it a bit, then the full string section carries the theme to its dazzling conclusion. With **A PASSAGE TO INDIA**, **MAX MAX BEYOND THUNDERDOME** and **THE BRIDE**, the Ondes Martenot look like a Jarre trademark!

The "Bride" motif re-emerges throughout the score as "In the Woods", "Eva", "Victor and Eva", and its most perfect embodiment, "Together"; this last theme unfortunately was not used in the film. Such is the benefit of these soundtrack albums that we are able to enjoy cues cut from the final print.

"Rinaldo" (played by David Rappaport who all but steals the film) is a charming music hall turn for one of the subsidiary characters. The music for his death scene, "Rinaldo's Death", is a melancholy duet for Ondes Martenot and violin, played tenderly, with restraint.

Jarre is less successful with his themes for Dr. Frankenstein. The "Frankenstein" motif is of a darker passion than the "Bride" theme and "Frankenstein's Punishment" is unoriginal, a noisy action cue. His melody for "Bela" is also cacophonous with its percussive rhythms and barking brass.

But the rest of the score is thrilling. I thought only Rozsa was capable of writing such yearning passionate film music!

-- Thom Santiago

THE THREE WORLDS OF GULLIVER

Cloud Nine CN 4003 (Great Britain)

As its second release, Cloud Nine Records presents a beautifully packaged, limited edition of Bernard Herrmann's 1960 score. The record contains approximately 45 minutes of music recorded from the original mono tracks, which are considerably cleaner and fuller sounding than those used for the same label's **MYSTERIOUS ISLAND** release. Although many of the selections also appear on Herrmann's Phase Four "Mysterious Film World" LP, they are performed here with much more spirit by the London Symphony Orchestra.

The score helps create the three different worlds of Gulliver through the use of three separate musical styles. The music for Gulliver's own world of 18th Century England suggests true 18th Century music. His home town of Wapping is characterized by a stately minuet. The main title is a grand and majestic piece; a sort of overblown royal dance for full orchestra. The main theme is later paraphrased in the bombastic "Storm at Sea", and reappears in 'prim and proper' chamber form as humorous counterpoint to a scene in which Gulliver attempts to eat his dinner aboard the wildly rocking ship. Strings provide a canon-like love theme for Gulliver and his fiancée Elizabeth, which appears in its most touching variations in the cuts "Nocturne" and "Woodlands".

For Gulliver's adventures in the land of the tiny Lilliputians, the music is appropriately scored for only the lighter instruments, emphasizing the Lilliputians' diminutive size. Some of the cues not included on the Phase Four suite are "Clouds", (a short but interesting cue for xylophone and vibraphone) and "The Naval Battle", toy-soldier-ishly scored for muted brass, piccolos and vibraphone, as well as some delightful miniature fanfares.

The music for the land of Brobdingnag on the other hand, is scored primarily for bassoons, tuba, basses, and other low-voiced members of the orchestra, musically creating a Gulliver's-eye view of the giant Brobdingnagians. These musical segments are the most typically Herrmann. In "Alchemy", muted trumpets sneer over gong reverberations and bassoon and tuba rumblings, while in "Pursued by Giants", tympani and bass drum represent giant footsteps. Much of the music for Brobdingnag which wasn't



included on the Phase Four disc, makes a welcome appearance here, including the two aforementioned melodies, as well as "The Wedding", and the music for Glumdalclithc, the giant squirrel, and the giant crocodile.

All in all, the included selections are well chosen. They represent all of the major sequences of the film, and depict not only three worlds of Gulliver, but three sides of Bernard Herrmann as well.

-- Jim Doherty

Still more praise for Herrmann:

THE THREE WORLDS OF GULLIVER

Cloud Nine CN 4003 (Great Britain)

One first reaction on listening to this record is to check that the turntable is set at the right speed! At least those collectors familiar with Bernard Herrmann's re-recorded 25-minute suite of the score for Decca/London Phase 4 ('The Mysterious Film World of Bernard Herrmann') are likely to experience such momentary thoughts because the Phase 4 recording sounds so sluggish compared to these original music tracks. Take "The Overture", for example. Herrmann's 1975 recording plays for 2'20", but the original is only 1'50". Likewise with the other cues. "Hornpipe" in particular sounds quite remarkable at such an incredibly fast pace.

Which recording is best is not necessarily relevant. The only authentic version of the soundtrack must be the original tracks as presented on this LP. However, it has to be said that nothing could equal the sonic splendor of Decca's Phase 4. To put this new release in historical perspective it should be noted that the original soundtrack album on Colpix CP 414 (reissued on Citadel CT 7018) was essentially a children's record in which Herrmann's music could scarcely be heard beneath the narration and dialogue.

The 45 minutes of soundtrack excerpts on this marvellous album reveal GULLIVER to be one of Bernard Herrmann's very best scores, along with NORTH BY NORTHWEST, VERTIGO and THE SEVENTH WORLD OF SINBAD. It is arguably his most colorful and varied score -- quite a contrast to the brilliant but monochromatic score for PSYCHO which was released

the same year -- and contains just about every Herrmannesque feature one could wish. Cues which are not duplicated on the Decca LP include "The Storm" in which the Wapping minuet is transformed by heavy percussion and busy strings to identify with the raging of the elements. "Glumdalclithc, The Giant" is a superb example of Herrmann's ability in making very low orchestral registers sound interesting. The brooding intensity of this piece is a precursor to his similar work in TAXI DRIVER. Another screen reference is brought to mind in "The Giant Squirrel" which recalls "Crash of the Cropduster" from NORTH BY NORTHWEST. "Alchemy" is another fascinating low orchestral mood cue, whilst further contrast is provided for in the variety of orchestral color brought to use in "The Crocodile".

The sound quality, although mono, does not betray its age as it is of excellent quality -- far better than the first album in this series, MYSTERIOUS ISLAND. The packaging is also most attractive. This music makes one all too aware that we lack such talent today. Fortunately there are enough enthusiasts around to ensure that Bernard Herrmann's music is not forgotten and further scores will surely continue to be unearthed from the studio vaults for many years to come.

-- Doug Raynes

SILVERADO

Geffen 24080E (U.S.A.)

Bruce Broughton, best known for his scoring of THE BLUE AND THE GRAY television mini-series, makes an auspicious soundtrack album debut with this rich, albeit overblown, symphonic score to SILVERADO.

Westerns present wonderful opportunities for composers. Tiomkin, Bernstein and Morricone have created some of their best work in this genre. Broughton appears to be a member of the Copland School of Western Music.

The brass section gets an energetic workout on this movie. Whether it's the rousing "Silverado" theme which is the core of this film work or the intensity of "Ezra's Death", their presence is continually felt. Director Lawrence Kasdan appears to have an uncanny instinct for knowing what type of music will work for his films, whether it's the sensuousness of Barry's BODY HEAT or the Motown sounds of THE BIG CHILL. Broughton's SILVERADO works incredibly well in the film and the packed house I saw the picture with appeared attuned to this 'horse opera' as Kasdan refers to the music. However, one is always aware of this as movie music. Broughton's work isn't absorbed into the film to become another character as Morricone does in the 'dollars' trilogy or the classic ONCE UPON A TIME IN THE WEST. It's as if Broughton saw THE MAGNIFICENT SEVEN too many times.

Perhaps I'm too harsh but from the talent Broughton does show, it appears he could have pulled this one off. Highlight of the album is "On to Silverado" in which the brass is subordinated and the strings float and twirl merrily for the first portion of the cue before settling down to a pensive melody carried by guitar and woodwinds among others.

Most of the LP is devoted to the action cues: gunfights, getaways, barroom brawls, town on fire, etc. I don't mean to suggest this is a color by numbers film score. Take a listen for your-



self. After the recent horrors of rock songs proliferating the soundtracks (or Dave Brubeck's current ORDEAL BY INNOCENCE, my candidate for the worst film score in the history of the cinema), this is the real thing!

-- Thom Santiago

RED SONJA

Varèse Sarabande STV 81248 (U.S.A.)

Ennio Morricone has written an enjoyable, colorful score for a sword-and- sorcery film which shared those same qualities (but sadly failed at the box office). Morricone has always been very liberal in his use of the chorus (usually wordless), but I suspect that he may have followed in Poledouris' footsteps in that composer's stunning use of chorus in the baddle scenes for CONAN THE BARBARIAN. Even so, RED SONJA is pure Morricone.

The album makes a fine companion-piece to the composer's excellent MARCO POLO score, which it often resembles. Though there are separate bands on the record, they have no titles, having been inexplicably replaced with "Symphonic Suite for Chorus and Orchestra" parts 1 and 2. If you have seen the film, you should be able to pick out most of the scenes that the music underlines.

There are several themes that dominate the album (the "occasional" cues not employing the main themes lie mostly on the second side); as in most any Morricone score, they are repetitious in themselves and the frequency with which they are heard on the record. My favorite cue is one that might be called "Priestess Ceremony", which contains some beautiful choral chanting in an unidentified language (I'm guessing Latin and would love to be confirmed or corrected). It's a rich and spiritual piece, having a quasi-medieval feel to it. The Love Theme is just okay, but is strengthened by constant variation. The Battle Theme provides a playground for biting brass and choral melodramatics, and the Main Title is a nice jaunty march for strings and trumpets, and occasional chorus. The listener can't help but smile when he hears the chorus hysterically chanting "Son-ja!" "Son-ja!".

The potential for enjoyment of this score is degraded slightly by the constant repetition of themes, and there is at least one instance of bad engineering on the album (at the conclusion of one cue, containing the battle theme, the sound suddenly shifts to the left speaker). Also, a cue here and there fades out awkwardly, rather than ending. But RED SONJA remains one of the better Morricone scores of recent years, and I encourage those usually wary of Morricone's work to give it a sampling.

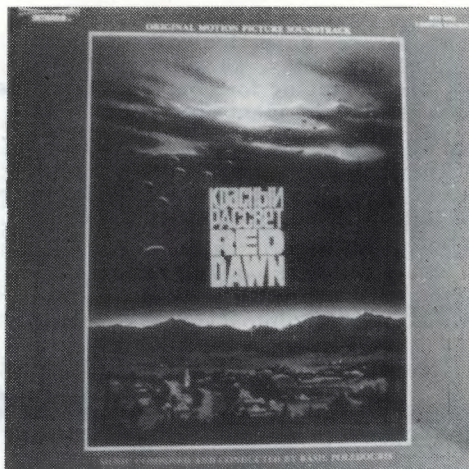
-- Steven J. Lehti

RED DAWN

Intrada RVF 6001 (U.S.A.)

Intrada Records, a small San Francisco-based label, launches their new soundtrack collection with this limited edition pressing of Basil Poledouris' superior score to RED DAWN, a silly story about a Soviet invasion of the United States. Sound quality and album graphics are first class and one wishes them well as they promise future releases if this album does well.

Basil Poledouris, along with James Horner,



appears heir to the Goldsmith-Williams throne. No other "new" composers write such consistently varied and fresh work. I must confess, however, that I purposely avoided RED DAWN (as I have RAMBO) so I must discuss the LP without the benefit of ever having seen the film, not a practice I prefer.

Until the "End Titles", Poledouris eschews militaristic patriotic themes, opting for more humanistic motifs. The "Main Title" is a regal rendition of the RED DAWN theme by brass and strings played in counterpoint to an ominous bass march. A plaintive trumpet poignantly brings the titles to a close.

The action cues are quite rousing, "The Invasion", "Wolverines" and especially "Robert's End", with its unusual combination of urgency and heroism as brass and percussion battle it out.

But I prefer the more intimate pieces like the tender "Flowers" or the stark "The Eulogy" with its gentle woodwinds and Americana feel. This is Poledouris composing at his best.

-- Thom Santiago

MAD MAX: BEYOND THUNDERDOME

Capitol EJ 24 0380 1 (Great Britain)

This album is fairly typical of the major record labels' attitude to soundtrack LP's and betrays once again their lamentable ignorance and lack of interest in anything but the need to make a fast buck. The record tries to cater for two widely disparate groups of listeners, one side being filled with rock music and the other with Maurice Jarre's score. Inevitably, both groups feel cheated and the impulse buyer will certainly be wary of buying soundtrack albums in the future. Readers of this magazine will, of course, be resigned to this situation and will have learnt to accept such lean offerings with a certain sang-froid.

The disinterest of the record company is even extended to the fold-out sleeve which manages to indicate a completely different running order to the actual record. One of Jarre's tracks listed as "Apocalyptic Prelude" on the sleeve isn't on the LP, but a rock instrumental which isn't listed is included. Jarre's actual score is fairly dissonant and doesn't make for particularly easy listening. "Bartertown" with its snippets of pseudo-rock music is the most disappointing cue. The only

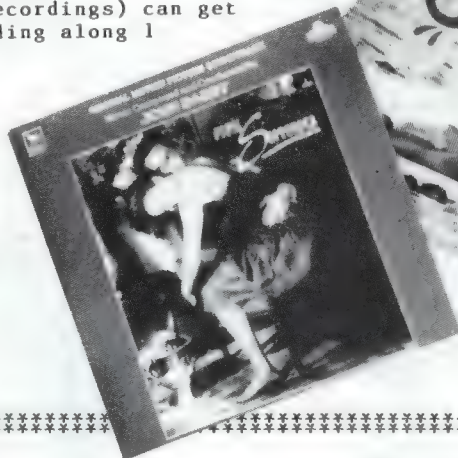
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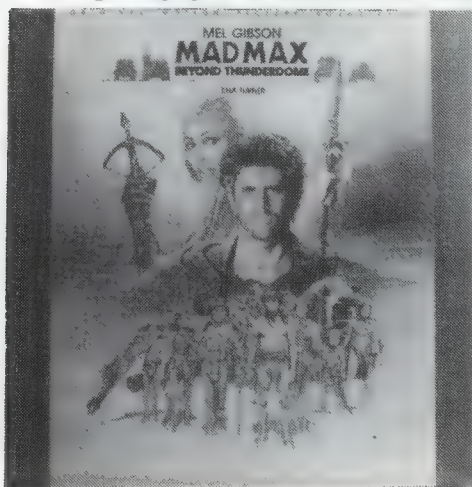
truly melodic piece is "The Children", which features an exceptionally attractive theme of great charm. In fact it's so good I'm tempted to recommend the album for that excerpt alone. The major cue though is the 15 minute suite "Coming Home", a typical example of Jarre histrionics with plenty of over-the-top orchestration. Much sound, fury and energy, but not much to enthuse over. Whether the album would have sounded better if more of Jarre's music had been included is another matter.

-- Doug Raynes

MAD MAX: BEYOND THUNDERDOME

A second opinion by James Fitzpatrick

It is a great pity that MAD MAX III which is



one of Jarre's finest scores (although I admit to bias, being a fan of his music) should have been mutilated for the album release. Obviously Capitol Records were more concerned with having a commercial Top 40 LP rather than what should have been a classic soundtrack album.

The original format of the album was to have the 2 Tina Turner songs at the beginning of each side. On there finished product there are now the 2 songs on side one, plus the remix instrumental version of "We Don't Need Another Hero". Side two consists of the score minus the track "Apocalyptic Prelude", which is virtually an overture/main theme. So side two begins with "Bartertown" which for the first 3 minutes is a very heavy piece of music; without the "Prelude", the whole balance of the score on disc is destroyed. The film also suffers because this prelude is not used. At the recording sessions the opening sequence began with a flash of white light and a gigantic explosion from the orchestra, with the titles in bold, glimmering silver. The music then built up slowly with the percussion in barbaric mood, harsh brass and solo saxophone, the rhythm being reminiscent of Goldsmith's CAPRICORN ONE main titles. The film now has very dull titles and a short and totally insignificant version of "One of the Living".

Another disappointment is that enough music for a double LP was edited and mixed, but only 25 minutes of score have finally reached the album release. So much good music is not included -- none of the "Thunderdome" fanfares and fight music or the car chase.

What we are eventually left with, despite all the criticisms, is a good LP which should have been a whole lot better. "Bartertown" is definitely one of

those pieces of music which is best appreciated after having seen the film sequences. The first section of the track features hammering and clanging anvils with vibrating synthesizer, leading to a rock saxophone solo taken up by the full orchestra, with the strings and Ondes Martenot presenting the score's main theme. "The Children" is full of all kinds of percussive instruments, always a feature of Jarre's scores, and in this case particularly suitable.

"Coming Home" is a 15 minute suite which links up different parts of the score from the film's second half. The first section is the "Capt. Walker/Children/The Plane" sequence including boys chorus -- the highlight of the score. This is followed by a large part of the desert sequences with the strings to the front leading into a section of action music; the final section highlighting the three Ondes Martenot is a quiet and mystic climax. Strangely enough, although prominent in the film score, the Didge-riddoo of Charles MacMahon does not appear much on LP.

Digital recording by the oft misspelt Dick Lewzey, and performance by the Royal Philharmonic Orchestra cannot be faulted. The Tina Turner song "We Don't Need Another Hero" is a great song and perfect in the context of the movie, but "One of the Living" is unnecessary and the remix of "Hero" is redundant as far as the LP goes. I hope that some of the rest of the score might eventually be put on record.

-- James Fitzpatrick

EXPLORERS MCA 6148 (U.S.A.)

Although the film performed miserably at the U.S. box-office, Jerry Goldsmith has scored yet another success with his inventive music for Joe Dante's EXPLORERS. At the time of writing, the picture has yet to open in the U.K. which tends to place one at a disadvantage when reviewing Goldsmith's works which are always so perfectly integrated with the visuals. Nevertheless, the music in this case works extremely well, being enjoyable to listen to even without the visual references.

It is an expansive melodic score similar in atmosphere to TWILIGHT ZONE, but with more extensive use of synthesizers as an adjunct to the symphony orchestra (am I alone in finding Jerry Goldsmith's increasing enthusiasm for electronics a little worrying?). The first cue, "The construction", is also the best. This features the main theme which is revealed to be one of the composer's very best. Quietly stated at first by strings preceded by synthesizer chords, it leads to a full-bodied grandiose treatment in strings and brass. It is a majestic, heroic theme. "Sticks and Stones" features a secondary theme of lively playfulness -- a snatch from SUPERGIRL's swirling strings is included here. "No Air" includes some ethereal synthesizer sounds whilst in "She Likes Me" Goldsmith has more lively fun in a piece which sounds as if it would be equally at home in GREMLINS. Ignoring the rock songs, there are 9 excellent cuts which feature many familiar Goldsmithian features.

-- Doug Raynes

THE BLACK CAULDRON Varèse Sarabande STV 81253 (U.S.A.)

For those of us who looked forward to this score (remembering, of course, the thunderous glory he lavished upon HEAVY METAL), Elmer Bernstein's work here is a colossal disappointment. Though it is only occasionally disobliging on film, and at least competently underscores the visuals, on record it comes off as a pretty sad affair. It appears to me that part of the problem is one discussed by Bernstein in the liner notes. Scoring for animation which contains such detail and character requires making detailed responses to those visuals. When it is not involved with one of its uninspired themes, the music gets lost in detail and ennui. The music shifts gears so much here that the listener cannot get involved.

There's a theme for virtually every character, but few of them provide any lasting interest. The best is for "The Fair Folk", a sprightly, charming piece that betrays some inspiration on the part of the composer. The worst is for the Horned King, which begins effectively with sinister, rolling piano chords and then suddenly builds (very similar to Rosenthal's superior Kraken theme for CLASH OF THE TITANS) into a silly, unoriginal and predictable climax with climaxing trumpets, clashing cymbals. It comes off as trite "boo" music, and the inclusion of the Ondes Martenot (recoiling in terror from the brass statement) is so ridiculous one wonders if Bernstein was actually serious when he composed it. The constant reliance on the Ondes Martenot (in my opinion an effective instrument when used only to a limited degree) sabotages most of the other themes. I've never particularly liked the composer's use of this instrument, but here it comes off worst of all, creating a mood both syrupy and self-indulgent. The "Finale" is fairly tiresome, being nothing more than a repetitive juxtaposition of the various uninspired themes.

THE BLACK CAULDRON doesn't compare well at all with Goldsmith's SECRET OF NIMH or Bernstein's own HEAVY METAL. Disney's film, though containing far superior animation, is largely a derivative good vs. evil epic where the minor characters are much more interesting than the hero and heroine. Still, one would have expected a better score than this.

-- Steven J. Lehti

G.M. Tucker liked the BLACK CAULDRON score better:

Walt Disney Productions' 25th animated production took 11 years to complete. The result is a beautifully animated Saturday morning cartoon with severe pretensions and too many references to old Disney films and, in visual style, the superior 1982 production THE SECRET OF NIMH. Unlike the older films, though, there are no songs. This time around, a true film composer has been pegged to write a score of much-needed vitality. Bernstein's best music in years appears here, after unappreciated contributions to the comedies of Ivan Reitman.

The first cut, "Escape from the Castle", is strictly fantasy bombast; nothing new, but fun to listen to. It is the signature cuts which follow that are of interest. The first is "Taran",

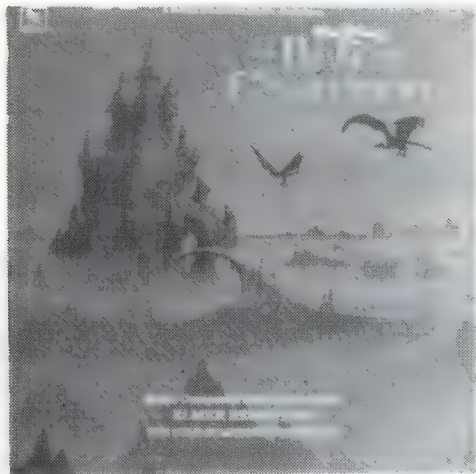
portraying a youthful pig-keeper with aspirations to heroism. His valorous intent is put forth in a bold brass theme, while his actual nature is manifested in a wistful Ondes Martenot tune. "The Witches" needed a trace of menace in the film, but we get a charming samba instead, again bringing up the question of how to judge a score outside the film.

"Gurgi" features some flourishes of Elmer Bernstein's recent military music and a surprising avoidance of "funny" music, considering that the beast of the cue title provides the few amusing moments. The shockingly sparse first side of the LP ends with "The Horned King". The King provides the best visual moments in the cartoon, and Bernstein's more evil music for him is not on the album; this selection sounds majestic, barely villainous, and in any case has little to do with the King in the movie.

"The Fair Folk" on side 2 is completely winning in its portrayal of still more helpful supporting characters. "Hen Wen's Vision" is a mysterious band, with the Ondes Martenot wavering over a strong orchestral line. "Eilonwy" features some massive orchestration and much diverting juxtaposition of the Horned King motif and the quieter motif for his trivial opponents.

After all this loud stuff, the "Finale" which features a number of melodies left out elsewhere on the album (such as the love theme) is quite welcome. The use of the Ondes Martenot is particularly good here. Also welcome is the piece's nondependence on the previous ideas; it has a structure of its own, and the familiar themes are carefully worked in.

-- G. M. Tucker



STAR TREK: The Cage / Where No Man Has Gone Before
GNP / Crescendo GNPS 8006 (U.S.A.)

This is the original TV soundtrack from the 2 pilot STAR TREK shows. "The Cage" starred the late Jeffrey Hunter as Captain of the Enterprise but was never part of the proper series. It was never televised, but the material was cleverly reworked in the two-part episode "The Menagerie" which proved to be one of the very best STAR TREK stories. "Where No Man Has Gone Before" was the successful pilot episode. Alexander Courage who, along with Fred Steiner was most closely associated with the music for

the series, composed these 2 pilot episodes.

Courage's music may have been effective in small doses within the confines of a TV show, but magnified on an album much of the music is unpleasant to listen to. Neither is it helped by the electronically enhanced stereo or the shrill distortions. Some of the themes are very familiar from their constant re-use in later episodes. In particular the other-worldly love theme heard in a number of cues from "The Cage". Usually scored for woodwind and often with the addition of percussion and voice. Also featured here is an effective guitar/electronic composition to describe the aliens. Other decent tracks are the pensive "True Love", and the rhythmic "Vena's Dance". "Where No Man Has Gone Before" lacks even a few interesting cues; the dull low woodwind and constant rising crescendo chords make it sound like the music for a fifties grade B horror film. Strictly one for the fans. -- Doug Raynes

Steven Lehti could not disagree more:

STAR TREK: The Cage/Where No Man Has Gone Before

Crescendo GNPS 8006 (U.S.A.)

STAR TREK Vol. 1: Symphonic Suites

Southern Cross Label X - 703 (U.S.A.)

These albums of STAR TREK music are long overdue. Though written by 8 different composers over its three-year run, all of STAR TREK's scores wisely emphasized the drama and the characters -- the series' focus -- rather than the science-fiction elements. Courage in his pilot episode scores comes the closest to a science-fiction "feel". His music for these pilots has been transferred directly from the old master tapes by Neil Norman. There is little point in discussing Courage's eerie, often Herrmannesque shadings, as their excellence is well-known to any STAR TREK fan. What is interesting is the inclusion of alternate main themes and segments of cues never heard on the actual shows -- the cues were often cut to fit their particular scenes -- for Norman has transferred the tapes in their entirety. The Digital sound is as good as can be, given the age of the tapes. Norman has done us a fine service, and one may forgive his rather goofy and misleading liner notes (he lists among Courage's credits as composer PAPILLON, AGONY AND THE ECSTASY, and THE SUN ALSO RISES, the latter for which he supervised the Spanish music, while Hugo Friendhofer actually composed the score). I must say, though, that having seen these episodes at the time, it's rather jarring at first to hear the music without dialogue and sound effects.

Label X's STAR TREK series, of which I've heard the first volume, boasts rerecorded scores with Tony Bremner conducting the Royal Philharmonic. Rather than having separate cues, as with the Neil Norman album, the music for the 2 episodes represented on this record has been arranged into suite form. This sort of situation gives rise to fears that that scores might have been tampered with and thus bastardized. Fortunately, Label X and Bremner display a laudable commitment to resurceting these scores in their original form. True, the tempo seems to have been slowed here and there, and the instrumentation infrequently altered, but the scores are largely excellently represented.

George Duning, in addition to "Is There in Truth No Beauty?" recorded here, also composed the scores for 4 other episodes. His style seems to have been more romantic, more lush (particularly with his scores to "Metamorphosis" and "The Empath") than the other composers for the series. This is also true for the "Beauty" score. It's a rich, full-bodied and sentimental score, with an excellent theme for the character of Miranda which, unfortunately, Duning relies on too much. But his is a fine score, from its bold version of the Enterprise fanfare to its weird organ strains depicting Larry Marvick's madness.

I must confess a profound love and admiration for Gerald Fried's score for "The Paradise Syndrome". Few pieces of music have moved me so much as this. In this touching episode Kirk suffers from amnesia, but finds paradise amongst a primitive native American-type tribe on another planet. It opens with an idyllic depiction of pine trees, and Kirk and friends observe the placid existence of the natives. This leads to a discussion of the "Tahiti Syndrome", the longing to escape from everyday pressures to the carefree pleasures of paradise. In this music we can feel Kirk's melancholy and loneliness. This gives way to terror and confusion when Kirk suffers amnesia, and then to the lyrical, indian-flavored Miramanee theme as he meets the woman he will soon fall in love with and marry.

Wisely, Bremner's arrangement of this suite emphasizes the paradise sequences over the less interesting Enterprise scenes in the episode. My only complaint with the suite is Bremner's

glaring omission of the lovely musical sequence where Kirk playfully chases his wife Miramanee through the forest, confesses his trouble dreams (of the Enterprise) and she tells him she is expecting their child. This sequence is really where the whole score is leading to. This is the climax of Kirk's and Miramanee's happiness together, and his exultation in and enjoyment of paradise. It's a curious omission, and I'm sure that had Fried arranged the suite himself, it would have been properly retained.

Still, the rest of the score is intact, and I'm delighted that the album has been released. I'm eager to hear Volume 2 which, like this one, strangely has no scores by Fred Steiner, who has done a great deal of scholarly work on STAR TREK's music, as well as arranging a suite of Courage's music to "The Menagerie", now available on record.

-- Steven J. Lehti



(photo: David Kraft)

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CELEBRATION!

BY SERGIO BASSETTI



Aldo Di Dio, Ennio Morricone



Bacalov, Morricone, Piccioni, Mrs. Trovajoli, Alessandro Panuccio



Trovajoli, Piccioni, Morricone, the mayor of Fabriano, Bacalov



Drink, and be merry. In the background: Mrs. Bacalov, Andrea Busi

On September 8, 1985, a party was held at Massimo Cardinaletti's country house in Fabriano to commemorate General Music's 20 years in the film soundtrack business. General Music was represented at Fabriano by its 4 owner-composers: Bacalov, Piccioni, Morricone and Tróvajoli, and the firm's general manager Enrico De Melis.

Also present at Massimo's party were the mayor of Fabriano and a number of fans, some of whom came from as far as Japan (Yoshi Miyamoto), West-Germany (Ingo Curth), Holland (René Hogguer, Martin Van Wouw, Sijbold Tonkens), England (Gordon McWee), the USA (Don Trunick, Gary Rado- vich) and France (Sylvain Hémard) to be at the gathering. Also there were a number of Italian collectors, among them Soundtrack! contributors Ezio Reali and Andrea Busi, and Sergio Ba ssetti and Maurizio Butazzoni of Intermezzo fame.

Many fans were unable to travel to Fabriano to attend the party; consequently, this photo reportage is published as a memento.

Ennio Morricone, possibly the busiest of the General Music composers, was actually among the very first guests to arrive; the day before, he had attended a concert of contemporary music at Venice. The first performance of his own Venice Concerto took place on the evening of September 8, but the maestro preferred to be with his friends and fans at Massimo's country house, and so he took the night-train in order to be on time. This was the first time Morricone had not attended the first per - formance of his own music.

Text and additional photos:

**MASSIMO
CARDINALETTI**



Yoshi Miyamoto, Flavio Stabile, Ingo Curth, Massimo Cardinaletti, Piero Piccioni, Ennio Morricone



Admiring artwork designed to celebrate General Music's 20 years in the film music business





Ennio Morricone and one of his fans

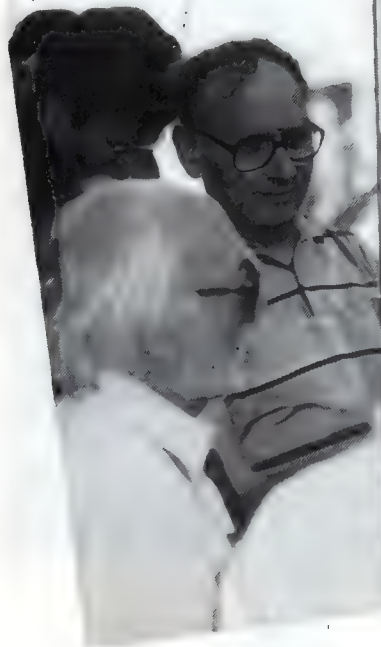


Ingo Curth and his wife

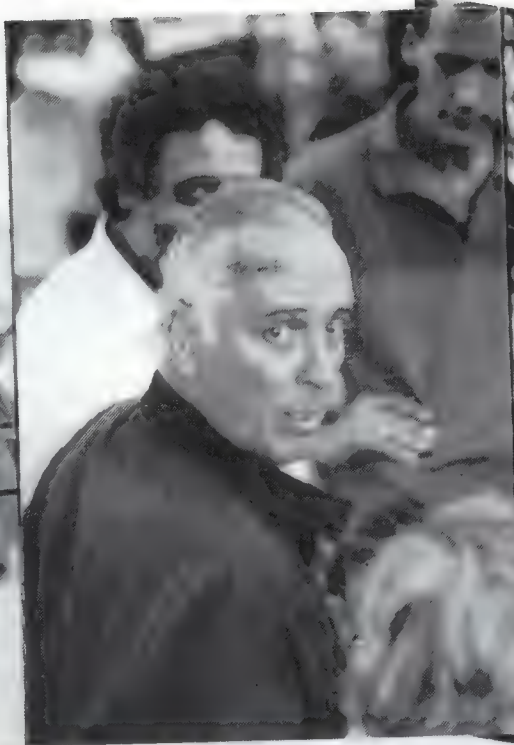


Ezio Realì and Maurizio Buttazzoni





Trovajoli,
Morricone



De Melis, Bacalov,
René Hogguer



Massimo Cardinaletti,
Don Trunick



Sijbold Tonkens



Don Trunick,
Gordon McWee



a starving maestro about
to attack the cake

Filmography/Discoigraphy

Luis Enriquez Bacalov

by Daniel Mangodt, Jean-Pierre Pecqueriaux and John Wright

Additional research by RONALD L. BOHN and ANDREA BUSI

Part 2

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1966	Ballata da un Miliardo	Director: Gianni Puccini.	- - -
1966	Se non Avessi piu Te	D: Ettore Fizzarotti. Scored in collaboration with Migliacci and Zambrini. Only 1 cut:	IT 33 RCA TNL1 3017
1966	La Strega in Amore	D: Damiano Damiani. GB title: "The Witch in Love", later re-titled "Strange Obsession".	- - -
1966	Sugar Colt	D: Franco Giraldi.	IT 45 Parade PRC 5007
		2 themes only:	IT 33 Gemelli GG ST 10 016
		1 theme only:	IT 33 Parade FPR (S) 311
		1 theme on bootleg album:	JA 33 GSS 70123/4
		-	JA 45 7 Seas HIT 1566
		1 theme on	JA 33 7 Seas 167/8
		1 theme on non-commercial album:	IT 33 General Music GMS 0001
		1 theme on non-commercial album:	IT 33 General Music GMS 0003
1967	Per Amore... Per Magia	D: Duccio Tessari.	IT 33 RCA ...
1967	A Ciascuno il Suo	-	IT 45 RCA ...
		US title: "We Still Kill the Old Way". French title: "A Chacun Son Dû". D: Elio Petri.	US 33 U.A. UAS 5183
		1 theme only, on the "Paesaggi" album:	IT 45 Parade PRC 5029
1967	La piu Grande Rapina nel West	D: Maurizio Lucidi. US title: "The Greatest Kidnapping in the West". French title: "Trois Salopards, une Poignée d'Or". Only 1 theme:	IT 33 General Music ZSLGE 55070
1967	Questi Fantasmi	D: Renato Castellani. US title: "Ghosts Italian Style". French title: "Fantômes à l'Italienne".	- - -
1967	Lo Scatenato	D: Franco Indovina. US title: "Catch as Catch Can", 1 cut:	FR 33 General Music 803 011
		-	- - -
		1 theme on the "Paesaggi" album:	IT 33 General Music GMS 0001
1968	A Qualsiasi Prezzo	D: Emilio Paolo Miraglia. US title: "Vatican Story". 1 cut:	IT 45 Parade PRC 5047
		-	IT 33 Gen. Music ZSLGE 55070
		-	IT 33 Gen. Music GMS 0004

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1968	La Bambolona	D: Franco Giraldi. 1 theme on non-commercial album: U. S. title: "Baby Doll".	IT 33 Gen. Music GMS 0001
1968	La Pecora Nera	D: Luciano Salce. US title: "The Black Sheep". 1 theme on non-commercial album:	- - -
1968	I Protagonisti	D: Marcello Fondato	IT 33 Gen. Music GMS 0002
1968	Rebus	D: Nino Zanchin	IT 45 CAM AMP 42
1968	Tutto per Tutto	D: Umberto Lenzi. Scored in collaboration with Marcello Giombini. French title: "Gringo Joue et Gagne".	- - -
1969	La Morte sull' Alta Collina	Also known as "Sol Fiato Sospeso". D: Fred Ringold (Fernando Cerchio). French title: "Les Pistolets de L'Ouest". One theme on compilation album:	- - -
1969	I Quattro del Pater Noster	D: Ruggero Deodato. 1 theme on compilation album:	FR 33 General Music 803 011
1969	Il Prezzo del Potere	D: Tonino Valerii. US/GB title: "The Price of Power". French title: "Texas".	FR 33 General Music 803 011
1969	L'Amica	D: Alberto Lattuada. 2 themes on the "Paesaggi" album:	IT 33 TANK PRE 8
1970	Cuori Solitari	D: Franco Giraldi. US title: "Lonely Hearts". 2 themes on the "Paesaggi" album:	- - -
1970	The Statue	Score by Riz Ortolani, song by Bacalov & Nohra.	IT 33 General Music ZSLGE 55070
1970	L'Oro dei Bravados	D: Don Reynolds. French title: "Chappaqua". 1 theme: 1 theme on the "Paesaggi" album:	- - -
1971	La Vittima Designata	D: Maurizio Lucidi. Only 1 side (recorded as "Concerto Grosso per I New Trolls").	FR 33 Gen. Music 803 011
1971	La Supertestimone	D: Franco Giraldi. French title: "Super Témoïn". 1 theme on the "Paesaggi" album:	IT 33 Gen. Music ZSLGE 55070
1971	La Grande Scrofa Nera	-	IT 33 Cetra LPX 8
1971	Lo Chiamavano King	D: Don Reynolds (= Giancarlo Romitelli). French title: "On m'Appelle King".	IT 45 Gen. Music ZGE 50172
1971	Roma Bene	D: Carlo Lizzani. French title: "Scandale à Rome".	IT 33 Gen. Music ZSLGE 55070
1971	The Summertime Killer	-	- - -
1972	Beati e Ricchi	D: Antonio Isasi. Scored in collaboration with Sergio Bardotti. French title: "Meurtres au Soleil".	IT 33 Delta ZSLD 55046
1972	Si può Fare, Amigo	D: Salvatore Samperi	IT 45 Delta ZD SO 158
		D: Maurizio Lucidi. US title: "Can Be Done, Amigo". 1 cut: GB title: "The Big and the Bad". 1 theme on non-comm. LP: French title: "Amigo!... Mon Colt a Deux Mots à Te Dire". One theme only:	JA 33 7 Seas FML 6
1972	Il Grande Duello	D: Giancarlo Santi. US title: "The Grand Duel". 1 theme: French title: "Le Grand Duel". Scored in collaboration with Sergio Bardotti; music arranged & conducted by Bacalov.	IT 45 Delta ZD 50221
1972	Milano Calibro 9	D: Fernando Di Leo. GB title: "The Contract". Reissue with different cover:	FR 33 General Music 803 011
1972	Monta in Sella, Figlio di...!	-	IT 33 Gen. Music GMS 0001
1972	Lo Chiamavano Mezzogiorno	D: Tonino Ricci. French title: "Cinq pour l'Or de los Quadros".	- - -
1972	L'Ultima Chance	D: Peter Collinson. US/GB title: "The Man Called Noon". French title: "Les Colts au Soleil". 1 theme only:	FR 33 Gen. Music ZSLGE 55493
1973		D: Maurizio Lucidi. GB title: "Last Chance". 1 cut on 1 theme on non-commercial album:	FR 33 General Music 803 011
		1 theme on non-commercial album:	IT 33 Gen. Music GMS 0002
			IT 33 Gen. Music GMS 0003
			IT 33 Gen. Music GMS 0004

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1973	La Rosa Rossa	D: Franco Giraldi. US title: "The Red Rose". French title: "La Rose Rouge".	- - -
1973	Partirono Preti, Tornarono... Curati	D: A. Manini.	- - -
1973	Il Boss	D: Fernando Di Leo	- - -
1973	Donnez-Nous Notre Amour Quotidien	D: Claude Pierson. GB title: "In Love with Sex".	- - -
1973	La Polizia é al Servizio del Cittadino?	Only 1 theme on non-commercial LP:	IT 33 G. Music GMS 0002
1973	La Seduzione	Only 1 theme on non-commercial LP:	IT 33 G. Music GMS 0004
1974	Il Poliziotto è Marcio	D: Fernando Di Leo. GB title: "Seduction".	IT 33 Cetra LPX 27
1974	Sistemo l'America e Torno	D: Fernando Di Leo. 1 cut on non-commercial LP: 1 cut on non-commercial LP:	IT 33 G. Music GMS 0002
1975	L'Uomo che Sfido l'Organizzazione	D: Nanni Loy. US title: "I Fix America and Return".	IT 33 G. Music GMS 0003
1975	Gli Esecutori	2 themes on the "Paesaggi" album:	- - -
1975	Il Lungo Viaggio	D: Sergio Grieco. Only 1 theme:	IT 33 G. Music ZSLGE 55070
1975	Colpo in Cana	D: Maurizio Lucidi. US title: "Street People". GB title: "Sicilian Cross". Only 1 theme:	IT 45 CBS 3668
1975	Colpita da Improvviso Benessere	D: Franco Giraldi. TV movie.	IT 45 G. Music 353
1975	La Città Sconvolta: Caccia Spietata ai Raptor	D: Fernando Di Leo. GB titles: "Stick 'em Up, Darlings" and "Loaded Guns".	IT 45 RCA TBBO 1179
1976	Grazie Tante e Arrivederci	D: Franco Giraldi.	- - -
1976	Gli Amici di Nick Hezard	D: Fernando Di Leo.	IT 45 RCA TBBO 1187
1976	Il Conto é Chiuso	D: Mauro Ivaldi	- - -
1976	I Padroni della Città	D: Fernando Di Leo. Only 1 theme:	- - -
1976	Per Amore	D: Stelvio Massi. US/GB title: "The Last Round".	IT 45 G. Music 353
1976	I Prosseneti	D: Fernando Di Leo.	- - -
1976	Un Anno di Scuola	Score by Ennio Morricone. One side contains Chopin compositions, played on the piano by Bacalov:	- - -
		D: Brunello Rondi.	IT 33 RCA TBL 1 1234
		D: Franco Giraldi.	- - -



DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1977	Diamanti Sporchi di Sangue	D: Fernando Di Leo	-
1978	Il Balordo	TV movie.	IT 45 RCA BB 6205
1979	Improvviso	D: Edith Bruck	-
1979	Le Maestro	TV movie	-
1979	La Giacca Verde	-	-
1979	Le Rose di Danzica	D: Alberto Bevilacqua. Only 1 theme:	IT 33 CAM WEA T 58271
1979	Vacanze per un Massacro	D: Fernando Di Leo	-
1980	La Ragazza di Via Mille Lire	D: Gianni Serra	-
1980	La Città delle Donne	D: Federico Fellini. US/GB title: "City of Women". French title: "La Cité des Femmes".	IT 33 CAM RSAG 9104 FR 33 WEA G. Music 803 016 JA 33 CAM SP 255 021 SP 33 RCA SNL 1 7270
1979	Ten to Survive	- Only 1 side: Full-length cartoon. Various directors. Scored in collaboration with Morricone, Rota, Macchi, Evangelisti. Only 2 themes by Bacalov:	-
1980	Appunti su la Città delle Donne	TV Special	-
1982	Coup de Foudre	D: Diane Kurys. US title: "Entre Nous". GB title: "At First Sight".	IT 33 CAM WEA T 58442
1982	Le Jeune Marié	D: Bernard Stora	-
1983	L'Art d'Aimer	-	-
1983	Le Juge	D: Walerian Borowzyk. Also known as "Ars Amandi".	FR 33 WEA G. Music 803044 FR 33 WEA G. Music 803045
1983	Un Amour Interdit	D: Philippe Lefebvre	FR 45 WEA G. Music 801045 FR 33 WEA G. Music 803047
1984	Un Caso di Incoscienza	D: Jean-Pierre Dougnac	FR 33 WEA G. Music 803062 FR 33 WEA G. Music 803071
1984	Una Strana Passione	TV movie	-
1985	Le Transfuge	Italian/French co-production. French title: "Nicolo ou l'Enfant Trouvé".	-
19??	L'Assassino Ha le Ore Contate	-	-
19??	Due più Due non Fa Quattro	-	-
19??	Ivanov	-	-
19??	Trieste 1948	-	-
198?	...	-	-
19??	Pitturamuseca	D: Franco Giraldi. TV movie. French title: "Le Corsaire".	-
		Contains themes by Morricone and Bacalov, some of them film themes:	-
		-	-
		IT 33 G. Music ZSLGE 55066	-

Additional titles without specific dates:

TV series in 6 segments

TV movie

D: Franco Giraldi. TV movie. French title: "Le
Corsaire".

Contains themes by Morricone and Bacalov, some of
them film themes:

Deadline!

Varèse Sarabande recently discovered the original 3-track master tapes of Goldsmith's THE BLUE MAX and will issue a CD in February or March 1986. It will be 50 minutes long, containing 11 minutes of music previously unreleased. The non-Goldsmith source music from the Mainstream LP will not be included. The score might only be available on CD and cassette. An LP release may be considered.

The Citadel label is being revived by Varèse as a digital compact disc label. The first 3 releases for late winter will appear initially on CD only - and maybe later on disc. The first is a reissue of "Music from the Galaxies", previously on CBS. The CD will be resequenced, and will delete conductor Ettore Stratta's music, "The Late Planet Love". Added to the CD will be some music from Laurie Johnson's FIRST MEN ON THE MOON and Richard Band's main title for THE DAY TIME ENDED. Another release will be a reissue of Varese's "Digital Fireworks", a symphonic collection of film and stage themes. The most interesting CD is the Lee Holdridge score to the 1982 Mexican documentary, EL PUEBLO DEL SOL. Varese plans CDs of their STAR TREK, Hitchcock and RAMBO II albums, as well as WAVELENGTH, HALLOWEEN I, a "Best of Twilight Zone, Vol. 1" and a resequenced SECRET OF NIMH. The CD version of the Lee Holdridge collection LP mentioned in a previous issue will be longer and include a complete suite from THE BEASTMASTER, while the LP version will only include its main title.

December Varese releases include STAR TREK Vol. 1, SILVER BULLET (J. Chattaway), YEAR OF THE DRAGON (David Mansfield), MARIE (Francis Lai), INVASION USA (Jay Chattaway), THE RE-ANIMATOR (Richard Band), TRANSYLVANIA 6-5000 (Lee Holdridge), EDITH'S DIARY (Jürgen Knieper) and ZONE-TROOPERS / ALCHEMIST (Richard Band).

Because the NBC television network wanted to "get away from synthesizer sounds forever" (don't we all?), John Williams was commissioned to write a series of themes for the network news programs. Williams and an 80-piece orchestra recorded several themes, some of which include the titles "The Mission", "The Sound of the News", Scherzo for 'Today', "The Pulse of Events", and "Fugue for the Changing Times". He also wrote 11 short pieces that will segue into commercials or be used when appropriate for various news items.

Unicorn-Kanchana plans an album of Tiomkin suites, to be performed by the Royal College of Music Chorus and the Royal Philharmonic. Label "X" hopes to release Brian May's score to the Australian film RACE FOR THE YANKEE ZEPHYR. A recording of Miklos Rozsa's Sonatina for Unaccompanied Clarinet may be released by Crystal Records.

Forthcoming European releases: "Dio Perdon... Io no" by Carlo Rustichelli, "ERCOLE E LA REGINA DI SABA" by Enzo Masetti and DEUX HOMMES DANS LA VILLE / LES SEINS DE GLACE by Philippe Sarde (all on the Phoenix label). Max Steiner's GONE WITH THE WIND (complete score, remastered, on a triple LP set).

The film themes to be performed during the movie **postponed!** Brussels "Palais des Beaux-Arts" (Rue Baron Horta 11-19) at 8.00pm will be previously recorded melodies; these include the music for THE ANCIENNE, Honegger's PACIFIC 231, a suite of music by Freddy Devreese from the film THE MAN WITH THE IRON FISTS, a suite of music by John Williams' STAR WARS. Seats can be reserved by phoning 02 512 11 11 between 11 a.m. and 19 p.m.

David P. James

Basile Poledouris' RED DAWN score, the first album in Intrada's higher-priced series of never-before-recorded film scores, has a list price of \$ 39.95 in the U.S.A. The reasons for a higher list price like this are sufficiently well-known: the American orchestra's exorbitant re-use fee, the royalty payments to MGM/UA, the composer and the music publisher, charges for using the recording studio, pressing the album, manufacturing the jacket, etc.

In view of the U.S. list price, the high airmail rates, and the various taxes being levied upon records imported from the United States, we are now acting as a European wholesaler for this album. We can ship the RED DAWN album to any dealer in Europe, at most competitive prices. Get in touch with us if you do not carry this Poledouris LP yet:

SOUNDTRACK
Astridlaan 171
2800 Mechelen

Tel. 32 - 15 - 41 41 07

NEW RECORDINGS

NEW SOUNDTRACKS, RELEASED IN AUGUST/SEPTEMBER/OCTOBER 1985

UNITED KINGDOM

Compiled by John Wright

	Mad Max: Beyond Thunderdome	Jarre	Capitol EJ 2403801
	Ladyhawke	Powell	Atlantic 781 248 1
	Cocoon	Horner	Polydor 827041 1
	The Frog Prince	Enya	Island Visual Arts ISTA 10
	Mishima	Glass	Elektra 979113 1
	Rambo: First Blood, Part II	Goldsmith	That's Ent. TER 1104
	Insignificance	Myers, dialogue	Zenith ZTT 1Q4
	Alamo Bay	Cooder, vocals	SLAP 7
	St. Elmo's Fire	Foster, vocals	Atlantic 7812611
45	St. Elmo's Fire	Foster	Atlantic A9528
	Tender Is the Night (TV) ("Theme music, a selection from the soundtrack & collectors' items from the 1920s"; only 3 themes by	R. R. Bennett	BBC REB582 (mono)
pr	The 3 Worlds of Gulliver (limited edition, complete score without dialogue)	Herrmann	Cloud Nine CN 4003
	The TV Hits Album (16 original TV themes) various composers		Towerbell TVLP 3
	Miami Vice (TV)	Hammer, vocals	BBC REMV 584
MX	Miami Vice (TV)	Hammer	MCA MCAT 1000
45	EastEnders (TV)	May	BBC RESL 160
45	Voyage of the Heroes (TV)	Davidson	BBC RESL 169
45	Howard's Way (TV)	May, Osborne	BBC RESL 174
45	Winning Streak (TV)	Hawkshaw	10 Records TEN 67

AMERICA

Compiled by David P. James

	Mad Max: Beyond Thunderdome	Jarre	Capitol SMAV 12429
	Explorers	Goldsmith	MCA 6148
	The Bride	Jarre	Varèse Sar. STV 81254
	Hundra	Morricone	Macola MRC 0903
	Red Sonja	Morricone	Varèse Sar. STV 81248
	Dance with a Stranger	Hartley	Varèse Sar. STV 81251
	(different from GB version - resequenced: a suiter for synthesizer & orchestra on one side, source music on side two. <u>No</u> dialogue)		
	Mishima	Glass	Nonesuch 79113 1
R	"North Star"	Glass	Virgin OVED 151
	(music from a documentary, "Mark Di Suvero, Sculptor")		
	Wetherby (1 side)	Bicât	Varèse Sar. STV 81247
	Just the Way You Are (1 side)	Cosma	Varèse Sar. STV 81256
	Flesh and Blood	Poledouris	Intrada RVF 6001
	Red Dawn	Poledouris	Geffen GHS 24080 E
	Silverado	Broughton	Varèse Sar. STV 81253
	The Black Cauldron	Bernstein	Southern Cross SCRS 1012
	Warning Sign	Safan	Deadly DS 6041
	The Deadly Spawn	Perlman	
	Star Trek: The Cage/Where No Man Has Gone Before (TV) (from the original master tapes of the original pilots, recorded in 1965, digitally remastered)		
		Courage	GNP Crescendo GNPS 8006
	Star Trek Vol. 1 (newly recorded): 2 20-minute suites from "Is There No Truth In Beauty", George Duning; "Paradise Syndrome", Gerald Fried (TV)		Label "X" LXDR 703
	Star Trek Vol. 2 (newly recorded): "Conscience of the King"(Mullendore); Enemy Within (Kaplan); "I Mudd" (Matlovsky); "Spectre of the Gun" (Fielding)		Label "X" LXDR 704
	Miami Vice (TV)	Hammer, 6 vocals	MCA 6150

CD	Cocoon	Horner	Polydor 827041 2
CD	Runaway	Goldsmith	Va rèse Sa r. VCD 47221
CD	Witness	Jarre	Va rèse Sa r. VCD 47227

Remastered, reissued & budget-priced:

R	The Good, the Bad and the Ugly	Morricone	Liberty LN 10273
R	A Man and a Woman (English version)	Lai	Liberty LN 10275
R	Carrie	Donaggio	Liberty LN 10276
R	Revenge of the Pink Panther	Mancini	Liberty LN 10277
R	The Black Stallion	Coppola, Walker	Liberty LN 10279
R	Never on Sunday	Hadjidakis	Liberty LN 10280
R	The Magnificent 7/Return of the 7	Bernstein	Liberty LN 10281
R	The Great Escape	Bernstein	Liberty LN 10284
R	The Thomas Crown Affair	Legrand	Liberty LN 10285
R	Last Tango in Paris	Barbieri	Liberty LN 10286
	The Gods Must Be Crazy	Boshoff	Va rèse Sar. STV 81243

SPAIN

Compiled by Joan Padrol

	Mad Max, Mas alla de la Cupola del Trueno		EMI 064 240380 1
	Rambo: First Blood Part II	Jarre	
	Christopher Columbus	Goldsmith	Vinilo VSD 1008
	Ladyhawk	Ortolani	Vinilo VSD 1009
	Filmtracks: The Best of British Film Music (2 LPs with original themes from Champions, Chariots of Fire, Return of the Soldier, The Killing Fields, Gandhi, Another Country, A Passage to India, Merry Christmas Mr. Lawrence, etc	Powell	WEA 781 248 1
	La Corte del Faraon	de Cobos	Polygram London 820252 1
pr	The Wild One	L. Stevens	CBS ... Decca DL 8349

ITALY

Compiled by Andrea Busi

nst	Ladyhawke	Powell	Atlantic WEA 78 1248 1
	Musiche da Camera (2 LPs)	Morricone	RCA RL 70761 (2)
	Il Testimone (Witness)	Jarre	CGD 20469
	Heartbreaker	Tangerine Dream	Virgin 207 212 620
	La Rosa Purpurea del Cairo	Hyman	MCA 25 2225
45	Dagobert	De Angelis	RCA/Triple ZBTT 7385
45	Ca sablanca Ca sablanca	Huti	RCA/Triple ZBTT 7412
	A View to a Kill	Barry	EMI SJ 12413
45	A View to a Kill	Barry	EMI 06 2006 307
	Out of Order	Zwart	Triple Time ZPLTT 34239
45	Massimamente Folle	Migliacchi, Caruso	Cinevox MDF 142
nst	Concerto per Arpa e Orchestra	Rota	NSM 1/2
nst	Momenti Barocchi	Montori	Cometa CMT 1017
R	Il Laureato	Grusin, Simon & Garfunkel	CBS S 70042
	Qualcuno Volo' sul Nido del Cuculo	Nitzsche	Fonit Cetra PL 647
	Mad Max: Beyond Thunderdome	Jarre	Capitol EMI 64 240 3801
45	Mad Max: Beyond Thunderdome	T. Turner	Capitol EMI 06 2007137
R	Barry Lyndon	var. classical	WB WEA W 56189
	Alamo Bay	Cooder, vocals	Polygram (London) 820279 1
R	Tenebre	Simonetti, Morante, Pignatelli	Cinevox CIA 5056
			Cinevox CIA 5058
R	Sbirulino	Ca ruso	Cinevox CIA 5059
R	Il Marchese del Grillo	Piovani	
45	Chi Mi Aiuta	Zecca, Minieri, Marchitelli	CAM CM 7464
			Triple Time SB 7505
45	Era una Notte Buia e Tempestosa	Fariselli, Benvenuti	Polydor 800 020 2
CD	Chariots of Fire	Vangelis	Polydor 821 592 2
CD	Indiana Jones and the Temple of Doom	Williams	Mercury 822 334 2
CD	C'Era una Volta in America	Morricone	AM 394967 2
CD	Octopussy	Barry	

CD Return of the Jedi
A Passage to India

Williams
Jarre

RSO 811 767 2
EMI 064 240302 1

JAPAN

Compiled by Hiroaki Shimano

	Under Fire	Goldsmith	Warner Bros. P13175
	Cocoon	Horner	Polydor 28MM 463
	Return from Space (documentary)	Anthony Davis	Gramavision C28Y0144
pr	Città Violenta	Morricone	RCA SU45
pr	Chinatown	Goldsmith	ABC SU 40
pr	Nevada Smith	Newman	DOT SU 41
pr	Cool Hand Luke	Schiffrin	DOT SU42
pr	Torn Curtain	Addison	Decca SU 43
	The Last Starfighter (different cover)	Safan	JVC VIP 28097
	The Emerald Forest (different cover)	Homrich	JVC VIP 28105
	A View to a Kill	Barry	EMI EMS 91120
	La Femme Publique	Wisniak	King K28P 4145
	Rambo: First Blood Part II (different cover)	Goldsmith	King 28P 4153
	Seijo Denjitsu	Lai	CBS 28AH 1836
	Mad Max: Beyond Thunderdome	Jarre	EMI ECS 81719
	A Passage to India	Jarre	EMI EMS 91121
	Razorback	Davies	EMI EWS 81710
	Lifeforce (different cover)	Mancini	Polydor 28MM 0462
	Witness	Jarre	JVC VIP 28100
R	Godzilla	Ifukube, Sato	King 22G 7222
R	Godzilla, Vol. 2	Ifukube, Sato, Manabe	King 22G 7239
R	Godzilla, Vol. 3	Ifukube, Sato, Manabe,	Miyauchi
			King 22G 7247
	L'Ile la plus proche du Paradis	Asakawa	CBS 28AH 2003
	Visconti e la Musica (boxed 10 LP set with booklet)		CBS 00AP 2301 10
	(all original soundtrack versions except for "Vaghe Stelle nell' Orsa " & "Le Streghe")		
	first LP: Ossessione (Rosati), Le Terra Trema (Ferrero), Bellissima (Mannino), Siamo Donne (Cicognini)		
	second LP: Senso (Brückner), Le Notti Bianchi (Rota), Il La voro '(3 themes only, from Rota's "Boccaccio '70" score)		
	third LP: Rocco e i suoi Fratelli (Rota)		
	fourth LP: Il Gattopardo (Rota)		
	Fifth LP: Veghe Stelle dell'Orsa (Franck), Le Streghe (Piccioni), Lo Straniero (Piccioni)		
	sixth LP: La Caduta degli Dei (Jarre)		
	seventh LP: Morte a Venezia (Mannino)		
	eighth LP: Ludwig II (Mannino)		
	ninth LP: Gruppo di Famiglia in un Interno (Mannino)		
	tenth LP: L'Innocente (Mannino)		

FRANCE & BELGIUM

Compiled by Jean-Pierre Pecqueriaux

MX	Parole de Flic	Marchèse, McLoughlin	Carrère 8546
45	Parole de Flic	Marchèse, McLoughlin	Carrère 13 829
	Parole de Flic	Marchèse, McLoughlin	Carrère 66 273
	Alamo Bay	Cooder, vocals	Polydor 820279 1
	La Terre (TV)	Viger	Musidisc PSI 11014
45	Gros Dégueulasse	Munz, Landau	RCA PB 40183
45	Adieu Blaureau	Perrier	Ariola 106956
	Oberst Redl	Tamassy, classical	RCA Spi Milan A MIL CH018
45	A View to a Kill	Barry, Duran Duran	Pathé EMI 2006307
	Blessure	Bocquet, Bergman, Ives	RCA PT 40324
45	Blessure	Bocquet, Bergman, Ives	RCA PB 40323
	Mad Max Beond Thunderdome(fold-out)	Jarre	Pathé EMI 2403801
	La Baston	Rostaing, Jullien	CBS Epic EPC 70267
	Dance with a Stranger	Ha rtley, var.	RCA Milan ACH 024
45	Escalier C	Alessandrini	Island 884023 7
	L'Amour Propre ne le Reste jamais Longtemps		
		Vannier	WEA Apache 240725 1
	Tristesse et Beauté	Petit	Carrère 66 248
45	Les Mondes Engloutis (TV)	Cosma	Carrère 13 859
	Police	Gorecki	RCA Erato ERA 9275

Bras de Fer	Portal	Trema Ariola 310195
Film Tracks: The Best of British Film Music (The Honorary Consul, Cha riots of Fire, Dance with a Stranger, Company of Wolves, Death on the Nile, Murder on the Orient Express, A Passage to India, Champions, Heat & Dust, Return of the Soldier, Gandhi, Cal, etc)(2 LPs)	various composers	Polygram London 820252 1
The Bittere Kruid	Dikker	RCA Spi Milan ACH 027
Lifeforce (different cover)	Mancini	RCA Sepa Milan A 256
Cocoon	Horner	Polydor 827041 1
Hold-up	Franklin	Ca rrère 66 281
Ran	Takemitsu	Philips 826 413 1
On ne Meurt que 2 Fois	Bolling	RCA Sepa Milan A275
Le Paria (TV)	Garvarentz	WEA BMA 723401

WEST GERMANY

Compiled by Manfred Froschmayer

Rambo II
Birdy
Starman
Mad Max Beyond Thunderdome
Schwarzwaldlinik (TV)

Goldsmith
Gabriel
Nietzsche
Jarre
Böttcher

Colosseum CST 8005
Virgin 206995 620
Colosseum CST 8004
EMI 2403 801
Ariola 207062

TRADE MARKET

AM LOOKING FOR virtually mint (or excellent) copy of 10" Quo Vadis, MGM, original soundtrack - no dialogue. Also for a very good copy of Long John Silver (David Buttolph), RCA. I am not interested in 45 rpm recordings. I have many rare records (mostly U.S. ones) for exchange for these items.

William T. Doyle Jr., 50 St. Theresa Ave., West Roxbury, MA 02132, USA

FOR TRADE: 1941, Playmate (Bachelet), Cuando las Mujeres se llaman Senoras, Coma, Jaws II, Midnight Cowboy.

WANTED: Casino Royale (mint stereo copy only). Enrique Moreno Escribano, c/Marqués de Montortal, 25-8a, 46019 Valencia, Spain

WANTED: Kings of Kings/Rozsa classical/Great Movie Themes, Vol. 1 (London 95534)/Ghost & Mrs. Muir/La Mariée Etait en Noir. SCQ #1 through SCQ #17.

FOR SALE OR TRADE: Lost command, Bad Seed (Cinevox), Film Music of Alex North, many Herrmann and Rozsa albums.

Dave Schecter, P.O.Box 164, North Olmsted, OH 44070, USA

FOR SALE: EPs like Il Federale, L'Impero del Sole, La Ciociara, Femmine di Lusso; Mourir à Madrid, etc. LPs like Il Conformista (MDF), Incontro, Fumo di Londra, La Tenda Rossa (Sagittario), Cinque Figli di Cane, Falstaff (fold-out), L'Uomo l'Orgoglio la Vendetta, La Llama nel Corpo, Giulietta degli Spiriti(CAM), etc. Fernando Cianchetta, Via Marco Polo 35, Scala C, 80124 Napoli, Italy

This is a free service to subscribers (excluding dealers). Keep entries short, please.

WANTED: British Decca issue of the Obsession soundtrack album (PFS 4381), and a cassette copy of the complete audio track of the 1968 feature Thunderbirds Are Go!

Jim Doherty, 3425 N. Claremont Ave., Chicago, IL 60618, USA

FOR TRADE: Femmine Insaziabili, Ecuba, Tutti i Colori del Buio, Allora il Treno, Geminus, I Miei Amici, Eleonora, Tempo Sospeso, Girasole Girasole, Muraglia Asiatica, Rendezvous, Vita d'Artista, Contrasti, Ciao Italia, L'Arma Mera-vigliosa (2 LPs), Don Giovanni in Sicilia, Dramma e Paesaggio, L'Onorato Famiglia.

James MacMillan, 19 Lovat Terrace, Mallaig, Inverness-Shire, PH41 4RF, Scotland

WANTED: Breakheart Pass, Bite the Bullet, The Trouble with Angels (stereo), Images (CIF).

FOR TRADE: The Omen, Capricorn One, The Blue Lagoon, E.T. (Audipophile) or will buy. Roger Feigelson, 20075 Seagull Way, Saratoga, CA 95070, USA

WANTED: La Maja Desnuda, Atti degli Apostoli, Gli Schiavi piu Forti del Mondo, Minnesota Clay, L'Eclisse, Il Deserto Rosso, other Italian rarities.

FOR TRADE: 9 Hours to Rama (M76002), Inn of the 6th Happiness (S), The Professionals (S), Night of the Generals (S), Raintree County (LOC 6000), The Barbarian and the Geisha (Fox), Bird with the Crystal Plumage, 7th Voyage of Sinbad (Colpix), Forbidden Island, Scent of Mystery, Le Grand Meaulnes, L'Isola Misteriosa e il Capitano Nemo, Vivi o preferabilmente Morti, Maciste l'Eroe piu Grande del Mondo, 7 Dollari sul Rosso, Adios Gringo, Saul e David, etc.

Hiroaki Shimano, 7-10 Minamicho 2-chome, Kokubunji-shi, Tokyo 185, Japan



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